CAMERA SCRIPT

BBC.1.
2316/8808

"DR. WHO"

"THE MACRA TERROR" JJ

by
IAN STUART BLACK

EPISODE 4

PRODUCER : INNES LLOYD DIRECTOR : JOHN DAVIES

DESIGNER	KENNETH SHARP
STORY EDITOR	GERRY DAVIS
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MAKE-UP SUP.	GILLIAN JAMES
T.M.1.	FRANK CRESSWELL
T.M.11.	TERRY WILD
SOUND SUP.	GORDON MACKIE
GRAMS. OP.	CHRIS. POCOCK
VISION MIXER	BRUCE MILLIARD
CREW	TEN
FLOOR ASSISTANT	CHARLES WALLACE
ASSISTANT	MARIANNE WILLISON

RECORDING: SATURDAY, 25th MARCH 1967 : 8.30 - 10.00 p.m.

STUDIO: 'D' LIME GROVE.

RECORDING NO.: VT/4T/37961 PROJECT NO.: 2316/8808

CAMERA REHEARSAL: SATURDAY, 25th MARCH 1967:

10.30 a.m.	-	1.00 p.m.	REHEARSE (WITH T/K 1 from 11.30 am
1.00 p.m.	-	2.00 p.m.	LUNCH
2.00 p.m.	-	7.00 p.m.	REHEARSE
7.00 p.m.	-	8.00 p.m.	DINNER BREAK
8.00 p.m.	-	8.30 p.m.	LINE-UP
8.30 p.m.	-	10.00 p.m.	RECORD : VT/4T/37961

EDITING: TUESDAY, 28th MARCH 1967 : 3.30 p.m. - 7.30 p.m.
MOBILE AMPEX

TRANSMISSION: SATURDAY, 1st APRIL 1967 : 5.50 - 6.15 p.m. : BBC.1

MUSIC COMPOSED BY DUDLEY SIMPSON

CAST IN ORDER OF APPEARANCE:

JAMIE	FRAZER HINES
OFFICIAL	JOHN HARVEY
DR. WHO	PATRICK TROUGHTON
POLLY	ANNEKE WILLS
OLA	GERTAN KLAUBER
GUARDS	JOHN CAESAR STEVE EMERSON DANNY RAE
CHEERLEADERS	ROGER JEROME TERRY WRIGHT RALPH CARRIGAN
SUNNAA	JANE ENSHAWE
CHICKI	KAROL KEYES
BEN	MICHAEL CRAZE
PILOT	PETER JEFFREY
DRUM MAJORETTE	MAUREEN LANE
MACRA OPERATOR	ROBERT JEWELL
BAND	AVRIL GAYNOR JILL PARIS FIONA FRAZER MARIS HENDRICK JANICE HOY AMANDA SCOTT
CITIZENS	DERYN FISHER MAUREEN MORRIS EDWINA KING GEORGE GIBBS LEONARD KINGSTON TONY STARR

ON B.P. ONLY:

CONTROLLER	GRAHAM LEAMAN

VOICE ONLY:

CONTROL	DENIS GOACHER

RUNNING ORDER : "DR. WHO & THE MACRA TERROR"
EPISODE 4 : 2316/8808

Page	Seq.	Shot	Description	Time	Cams./Booms	Sound
1			OPENINT TITLES : TELECINE SEQ. A. MONTAGE SEQ. : 1'10" + 3 35 mm. Captions.			S.O.F.
1-3	1	1-5	INT. PITHEAD	NIGHT	1A. 4A. A1.	A1/Tape
3	2	6-7	INT. OLD SHAFT	NIGHT	3A. B1. 2A.	B1/Tape
RECORDING PAUSE P REPO MACRA TO L. END OF SHAFT (2 to B)						
4	3	8-9	INT. OLD SHAFT	NIGHT	3A. B1. 2B.	B1/Tape
4-7	4	10-17	INT. PITHEAD	NIGHT	1A.B. A1. 4A.B.	A1/Tape
7	5	18	INT. OLD SHAFT	NIGHT	3A. B1.	B1/Tape
RECORDING PAUSE : REPO MACRA TO R. END OF SHAFT						
7-8	5A	19-20	INT. OLD SHAFT	NIGHT	3A. B1. 2A.	B1/Tape
8-9	6	21	INT. PITHEAD	NIGHT	1A.B. A1.	A1/Tape
9-10	7	22-25	INT. OLD SHAFT	NIGHT	3A. B1. 2A. Wind Machine	B1/Tape
10-13	8	26-28	INT. PITHEAD	NIGHT	1A.B. A1. 4B.	A1/Tape
14-15	10	36	INT. OLD SHAFT	NIGHT	3A. B1. Wind Machine	B1/Tape
15	11	37	INT. PITHEAD	NIGHT	1A. A1.	A1/Tape
15-16	12	38	INT. OLD SHAFT	NIGHT	B1. 2X.	B1/Tape
RECORDING PAUSE : REPO ARTIST (2 to C) (3 to B) (B to 2)						
16-21	13	39-69	INT. COLONY HALL & CUPBOARD	NIGHT	2C. 3B. B2. 1C.	B2/ St.Mic.
21-22	14	70	INT. PIPE ROOM	NIGHT	4C. F/R.	F/R/ Tape
RECORDING PAUSE : REPO ARTISTS (4 to D)						

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Page	Seq.	Shot	Description	Time	Cams/Booms	Sound
23	15	71/72	INT. CONTROL ROOM	NIGHT	4D. LD. F/R.	F/R. Tape
23-24	16	73	INT. PIPE ROOM	NIGHT	4C. F/R.	F/R. Tape
24-29	17	74/89	INT. COLONY HALL	NIGHT	2E.D. B2. 3C.	B2/Tape
29-31	18	90	INT. PITHEAD	NIGHT	1A. A1.	A1/Tape
31	19	91	INT. PIPE ROOM	NIGHT	4C. F/R.	F/R. Tape
RECORDING PAUSE : REPO ARTISTS (1 to D)						
32	20	92	INT. CONTROL ROOM	NIGHT	1D. F/R.	F/R Tape.
RECORDING PAUSE : REPO ARTISTS (1 to A)						
33	21	93	INT. PIPE ROOM	NIGHT	4C. F/R.	F/R Tape
33-36	22	94-100	INT. PITHEAD	NIGHT	1A.B. A1. 3D.	A1. Tape
36-38	23	101	INT. PIPE ROOM	NIGHT	4C. F/R.	F/R Tape
38	24	102	INT. PITHEAD	NIGHT	A1. 3D.	A1/Tape
38	25	103	INT. PIPE ROOM	NIGHT	4C. F/R.	F/R Tape
38-39	26	104	INT. PITHEAD	NIGHT	A1. 3D.	A1/Tape
39	27	105	INT. PIPE ROOM	NIGHT	4C. F/R.	F/R Tape
39	28	106	INT. PITHEAD	NIGHT	A1. 3D.	A1/Tape
RECORDING PAUSE : REPO B.P. TO HALL SCREEN						
40	29	107	INT. COLONY HALL	NIGHT	2E. [illegible]	TAPE ONLY
40-41	30	108	INT. PITHEAD	NIGHT	A1. 3D.	A1/Tape
41	31	109	INT. PIPE ROOM	NIGHT	4C. F/R	F/R Tape
41	32	110	INT. PITHEAD	NIGHT	A1. 3D.	A1/Tape
41-42	33	111	INT. PIPE ROOM	NIGHT	4C. F/R	F/R Tape

RUNNING ORDER : "DR. WHO & THE MACRA TERROR"
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Page	Seq.	Shot	Description	Time	Cams/Booms	Sound
42	34	112	INT. PITHEAD	NIGHT	A1. 3D.	A1/Tape
42	35	113	INT. PIPE ROOM	NIGHT	4C. F/R	F/R Tape
42	36	114	INT. PITHEAD	NIGHT	A1. 3D.	A1/Tape
43-44	37	115/121	INT. COLONY HALL	DAY	2C.E. B2. 1E.C.	B2/Tape
44-45			ROLLER CAPTION + 2 slides.		Caption Scanner	End Music
45			TELECINE SEQ. B : 1'00" + 1 Slide MONTAGE : "THE FACELESS ONES"			S.O.F.

TECHNICAL REQUIREMENTS

CAMERA 1 : MOLE RICHARDSON CRANE
CAMERA 2 : PEDESTAL
CAMERA 3 : PEDESTAL
CAMERA 4 : PEDESTAL

2 BOOMS
Stand Mic.
Fishing Rod.
GRAMS/TAPE

CAPTION SCANNER : 6 x 35 mm. SLIDES + ROLLER CAPTION.

TELECINE : 35 mm. : T/K 1 FROM 11.30 a.m.

BACK PROJECTION: 1 Still B.P. Projector.
2 B.P. Screens : 7' x 5'.

WIND MACHINE

SMOKE GUN + 2 Burco Boilers.

4 FLOOR MONITORS
2 SLUNG MONITORS

"DR. WHO AND THE MACRA TERROR"

EPISODE 4 : 2316/8808

2 A : AMPEX CLOCK

TELECINE SEQ. A:

/S.C.F./
Standard Opening
Music : R.Grainer

OPENING TITLES: (0'30")

'DR. WHO'

S/I CAPTIONS: "THE MACRA TERROR"

"by IAN STUART BLACK"

"Episode 4"

FADE

FADE UP:

MONTAGE SEQUENCE: (0'40")

/S.O.F./
OLD SHAFT ATMOS.
+ GAS + M.3.
(Repeat M.16.)
Macra Theme.

JAMIE AND THE TWO MACRA. IN THE OLD SHAFT.

END ON CU MACRA.

END OF TELECINE SEQ. A.

/1A. 4A. A1./

/TAPE:/

1. 1 A 35 / 1. INT. PITHEAD. NIGHT. /PITHEAD ATMOS

MS OFFICIA

CRANE UP WITH HIM TO GANTRY.

INC. PIPES IN F/G.

(OFFICIA IS VERY PREOCCUPIED AT THE CONTROL DESK.

(4 next)

1. 1 A 35 cont.

OFFICIA MANIPULATES VARIOUS LEVERS AND OTHER INSTRUMENTS AND IS PAYING NO ATTENTION TO THE DOCTOR AND POLLY.

INC. SCREEN IN L. B/G.

THE ROOM IS L-SHAPED AND SO THEY ARE IN FACT PART-IALLY SCREENED FROM OFFICIA.

Q. B.P. CHIMES VOICE

THE CONTROLLER'S VOICE CAN BE HEARD EMANATING FROM THE SCREEN ON THE WALL) CHIMES IN

RECORDED: CONTROL: VOICE: Retain full pressure. TAPE:

OFFICIA: (INTO INTERCOMM) Full pressure is maintained. on master control. Reserves are standing by.

CRANE DOWN TO FIND DOC./POLLY with pipes in f/g.

(THE DOCTOR IS EXAMINING THE IMTRICATE MAZE OF PIPES WHICH RUN BEHIND THE CONTROL PANELS. CHIMES OUT

POLLY WATCHES HIM ANXIOUSLY)

DOCTOR WHO: (THOUGHTFULLY) Hmmm. Ha! Now let me see.

(HE TAPS THE PIPES THOUGHT-FULLY AS HE FROWNS AND TRIES TO FOLLOW THEIR INTERCONNECT-ING PATTERNS)

POLLY: (ANXIOUSLY) Doctor! What will be happening to Jamie?

(THE DOCTOR CONTINUES TO TRACE THE PIPES)

HOLD 2-s. as POLLY moves b/g.

DOCTOR WHO: I hate to think. It won't be anything very pleasant. (HE INDICATES A DIAL) Go and see what the first dial on the control panel registers.

2. 4 A 24
MS POLLY & Control Panel.

(POLLY HURRIES ACROSS TO LOOK AT IT)

3. 1 A 35
2-s.: A/B.

POLLY: Full pressure.

(4 next)

3. 1 A 35 cont.

DOCTOR WHO: And the second one?

4. 4 A 24
A/B : MS
POLLY.

5. 1 A 35
A/B : 2-s.

POLLY: Zero.

DOCTOR WHO: (CONCLUSIVELY) Then there's only one thing for it. Plus must become minus and minus must be made plus.

(HE EXAMINES THE PIPE SYSTEM BRISKLY AND THEN COMES TO A STOP)

POLLY: What's the matter?

(DOCTOR WHO VIEWING THE MASS OF PIPES)

DOCTOR WHO: The trouble is which is plus and which is minus.

PUSH IN ON DOC'S HAND.

(HE LOOKS UP AT THE PIPE SYSTEM, RAPIDLY CALCULATING)

3A. B1. 2A.
MACRA R. END OF SHAFT

6. 3 A 16
EMPTY FRAME :
JAMIE ENTERS L.

2. INT. OLD SHAFT. NIGHT.

TAPE: OLD SHAFT ATMOS. + GAS. + M.33 (Use M.34)

(THE INSECT MAN IS LURCHING ALONG THE OLD SHAFT TOWARDS JAMIE:

7. 2 A 24
LS SHAFT :
JAMIE/
MACRA R. f/g.

JAMIE WATCHES IT APPROACH HE GIVES A QUICK LOOK AT THE SECOND INSECT, THEN HE BENDS DOWN TO PICK UP A ROCK OF SALT. HE THROWS IT DOWN THE SHAFT.

RECORDING PAUSE : REPO MACRA TO L. END OF SHAFT/ 2 to B

3A. B1. 2B.

TAPE: OLD SHAFT ATMOS + GAS M. 33

8. 3 A 24 MACRA L. f/g. — 3. INT. OLD SHAFT. NIGHT (CONT)

(THE SECOND MACRA LURCHES AFTER JAMIE.

9. 2 B 24 MS JAMIE.

JAMIE BECOMES DESPERATE. HE TRIES TO WEDGE HIMSELF INTO A CREVICE IN THE CRUMBLING SALT WALLS.

Q. LANDSLIDE

1A.B. A1. 4A.B.

TAPE: PITHEAD ATMOS.

10. 1 A 35 2-s.: DOC./POLLY. — 4. INT. PITHEAD. NIGHT.

11. 4 A 24 MS DOC. & Control Panel.

(OFFICIA IS ADJUSTING INSTRUMENTS. THE DOCTOR TAPPING ONE OF THE PIPES.)

12. 1 A 35 A/B : 2-s.: DOC./POLLY.

13. 4 A 24 A/B : MS DOC.

14. 1 A 35 A/B : 2-s.: DOC./POLLY.

CRANE UP to MS OFFICIA. INC. DOC. b/g as he moves.

OFFICIA: (CALLING SHARPLY) What are you doing?

15. 4 A 24 MS DOC.

DOCTOR: Just checking.

16. 1 A 35 A/B : MS OFFICIA/ Doc. b/g.

OFFICIA: I don't need your help thank you.

(2 to A)
(4 to B)

(4 next)

16. 1 A 35 cont.

DOCTOR WHO: As you please. But I think you're going to run into trouble.

OFFICIA: What's the matter?

(HE CROSSES TO WHERE THE DOCTOR IS AND EXAMINES THE PIPES AND INSTRUMENTS AS INDICATED BY THE DOCTOR)

DOCTOR WHO: By my calculations, the pressure guage is wrong.

LOSE DOC. AS OFFICIA TURNS TO CAM.

OFFICIA: Don't be ridiculous.

(DOCTOR WHO BLINDING OFFICIA WITH SCIENCE)

DOCTOR WHO: Ridiculous? How can you be sure? After all, three times three is nine and if you divide by half its own cubic capacity to the formula of Pye over four squared, I'm quite sure that you'll agree with me...

CRANE DOWN WITH OFFICIA : FRAME DOC. R.

(WHILE HE IS TALKING THIS COMPLICATED RUBBISH THE DOCTOR IS HURRIDLY SPINNING GUAGES AND WHEELS WHICH ARE FITTED TO THE PIPES AT VARIOUS JUNCTIONS. AS HE DOES SO OFFICIA HURRIES FORWARD ANXIOUSLY)

OFFICIA: (WARNINGLY) Don't touch that. That controls the inflow system.

CRAB R QUICKLY TO POS. B. HOLDING 2-s. as they move.

DOCTOR WHO: (SHARPLY) Ah. So these are the inflow pipes, are they? That's all I wanted to know.

OFFICIA: (AS CALLED) What are you doing?

(THE DOCTOR HAS NOW THE KEY TO HIS PROBLEM.

(4 next)

16. 1 B cont.

(THE DOCTOR HURRIEDLY TRACES ONE SYSTEM OF PIPES, TURNING THE GAUGES FROM OPEN TO SHUT AND FROM SHUT TO OPEN IN ORDER TO REVERSE THE MECHANISM. AS HE DOES SO HE CHANTS TO HIMSELF)

/TAPE:/ LEVERS PULLED AT PITHEAD : CHANGE OF GAS FLOW.

DOCTOR WHO: (CHANTING)
Inflow, inflow,
Outflow, inflow,
High pressure, low pressure
And O U T spells out.

(OFFICIA IS COMPLETELY BAMBOOZLED BY THE SPEED WITH WHICH THE DOCTOR OPERATES.

THE DOCTOR IS BOBBING BACKWARDS AND FORWARDS FROM PLACE TO PLACE AS HE TURNS THE WHEELS)

POLLY: What are you doing, Doctor?

DOCTOR WHO: Leave it to me, Polly. Confusion is best left to the experts.

(HE IS STILL CHANGING THE SYSTEM.

OFFICIA HURRIES AFTER HIM HYSTERICALLY. HE IS TRYING TO TURN BACK ALL THE WHEELS WHICH THE DOCTOR HAS ALTERED)

OFFICIA: Stop it! You have no idea what you are doing.

DOCTOR WHO: Rubbish! I can stand an operation on its head quicker than anyone!

(HE STANDS BACK WITH SATISFACTION AND VIEWS THE OUTCOME OF HIS WORK)

There now. I think you'll find I've revolutionised the entire gas flow of the Colony.

(4 next)

16. 1 B cont.

OFFICIA: You are a madman. You will be locked up!

DOCTOR: Polly / Let's have a look at those dials again. /

17. 4 B 24
2-s.:
DOC./POLLY.

POLLY: Something's happened to this one, Doctor. It reads zero.

DOCTOR: And what about the zero one?

POLLY: Full pressure.

DOCTOR: There should be a fine old gale of fresh air o blowing along the old shaft a few minutes from now.

/3A. B1. 2A./
/MACRA L. END OF SHAFT/ /TAPE:/

18. 3 A 24 / 5. INT. OLD SHAFT. NIGHT. OLD SHAFT ATMOS + M.34.
MACRA L.
f/g.
JAMIE R. b/g.

(THE MACRA IS APPROACHING JAMIE.)

/RECORDING PAUSE : REPO MACRA R. END OF SHAFT/

19. 2 A 24 / 5A. OLD SHAFT (CONT). /TAPE CONT./
MACRA R.
f/g.
JAMIE L. b/g.

(JAMIE PULLS BACK & LASHES OUT WITH HIS STICK.

20. 3 A 24 /
MS JAMIE
under Macra.

(1 next)

20. 3 A 24 cont.

AS THE CLAWS GET [illegible] NEARER TO JAMIE HE STRIKES AT THEM WILDLY.

ONE CLAW GOES [illegible] ROUND HIS STICK AND IT IS JERKED AWAY.

ANOTHER CLAW GOES ROUND HIS LEG.

PUSH IN ON JAMIE

JAMIE KICKS AT IT)

Q. FOAM

(JAMIE KICKS OUT VICIOUSLY BUT THE HOLD ON HIS LEG TIGHTENS AND HE IS BEING PULLED OUT OF THE CREVICE. HE BEGINS TO SLIP. HE STRUGGLES TO HOLD ON BUT HE IS BEING CRAGULLY PULLED CLEAR. HE CLIMBS TO THE BROKEN SALT ROCKS BESIDE HIM. SUDDENLY THEY BREAK OFF AND A GREAT HALL OF ROCKS AND SALT FALL IN A LAND-SLIDE AROUND HIM)

PAN HIM L. AS HE BREAKS FREE.

Q. LAND SLIDE

1A. A1.

TAPE: PITHEAD ATMOS.

21. 1 B 35 / 6. INT. PITHEAD. NIGHT.

2-s.: OFFICIA/ DOC.

(OFFICIA DESPERATELY HURRIES FROM WHEEL TO WHEEL READ-JUSTING THEM IN TURN)

CRAB TO POS. A.

OFFICIA: (ANGRILY) You can do nothing! You only delay matters. It's a simple matter for me to reconnect the gas.

LOSE OFFICIA AS HE BEGINS TO CLIMB LADDER.

DOCTOR WHO: (IMPISHLY) I'm sure it is. But perhaps you'd like a little help.

(2 next)

21. 1 A 35 cont.

(THE DOCTOR GOES BOBBING ABOUT IN THE WAKE OF THE OFFICIA, CONFUSING THE SYSTEM AGAIN.

OFFICIA TURNS ON HIM, FURIOUS)

AS OFFICIA BENDS : CRANE UP A LITTLE TO FRAME SHOT.

OFFICIA: Stop that! You have enough to answer for already.

(HE TURNS AND SHOUTS)

Guard! Guard!

(HE HURRIES ACROSS TO HIS DESK AND SWITCHES ON THE INTERCOM)

HOLD DOC./ POLLY as OFFICIA descends.

(LOUDLY, INTO INTERCOM) Send the guard. Immediately.

DOCTOR WHO: (TO POLLY) His keys, Polly. Lock the door.

(POLLY SNATCHES UP A RING OF KEYS AND HURRIES TO THE DOOR TO LOCK IT)

POLLY: But they're bound to get in sooner or later.

CRANE UP TO INC. OFFICIA AS POLLY & DOC. MOVE.

DOCTOR WHO: The later the better. The only thing we can do for Jamie is to give him time. Go on lock it.

3A. B1. 2A. + Wind Machine/ MACRA R./

22. 2 A 24 / 7. INT. OLD SHAFT. NIGHT.

TAPE: OLD SHAFT ATMOS. M.35 + Repeat M.34.

JAMIE : MACRA in R. f/g.

(JAMIE STRUGGLES FROM THE LANDSLIDE OF SALT AROUND HIM.

23. 3 A 16 /

MS JAMIE struggling with Macra

(2 next)

23. 3 A 16 cont.

24. 2 A 24
A/B :
JAMIE :
Macra in R.
f/g.

(THERE IS A SUDDEN NEW NOISE. THIS IS LIKE A GALE OF WIND BLOWING DOWN THE SHAFT.

JAMIE IS SURPRISED TO FIND THE CLAWS DROP AWAY FROM HIM.

BOTH CRABS HAVE BEGUN TO SLUMP.)

TAPE: GALE OF FRESH AIR MOUNTING IN STRENGTH.

25. 3 A 16
MCU JAMIE.

TAPE: M.36 (Repeat M.23) Return of Sick Macra.

(2 to X)

(HE TURNS TO LOOK AT THE MACRA.)

1A.B. A. 4B.

TAPE: PITHEAD ATMOS.

26. 1 A 35
MS
OFFICIAL + Screen.

8. INT. PITHEAD. NIGHT.

CHIMES B.P. VOICE.

(THEME CHIMES PLAY AND THE CONTROLLER'S POPTRAIT APPEARS ON THE SCREEN.)

CHIMES IN

TAPE: CONTROL VOICE

(4 next)

26. 1 A 35 cont.

CONTROL VOICE : RECORDED:
VOICE: (URGENTLY) This is Control. Why has the outflow of gas stopped? Gas must be pumped into the old shaft without interruption. Begin pumping immediately!

CRANE DOWN AS OFFICIA DESCENDS.

(OFFICIA TRIES TO GET THE VARIOUS WHEELS OPEN BUT IT IS HOPELESS WITH THE DOCTOR SPINNING THEM IN THE OPPOSITE DIRECTIONS.

OFFICIA HURRIES ACROSS TO HIS DESK)/

27. 4 B 24
MS OFFICIA + Screen.

(1 to B)

OFFICIA: (INTO INTERCOM) I need help! The strangers obey nothing. They are turning gauges in the wrong direction.

/TAPE:/

INC. DOC. & POLLY.

RECORDED : CONTROL:
VOICE FROM SCREEN: Guards have been detailed to assist you.

/CHIMES OUT/

(THERE IS BANGING ON THE DOOR)

OLA'S VOICE: (CALLING) Open up in there.

PAN R. WITH DOC./POLLY AS THEY MOVE.

PULL BACK AS THEY X fwd. framing OFFICIA in C. b/g.

(OFFICIA HURRIES ACROSS TO THE DOOR AND FINDS IT LOCKED. HE SEARCHES ROUND FOR HIS KEYS)

OFFICIA: (ANGRILY TO THE DOCTOR) My keys! Give me my keys.

DOCTOR WHO: Keys! Oh dear! /Try your pocket!

(1 next)

27. 4 B 24 cont.

(THE DOCTOR INDICATES DIFFERENT PLACES)

OFFICIA: (ANGRILY) I know you've got them.

POLLY: Doctor! The door!

(THE HAMMERING ON THE DOOR HAS INCREASED)

OLA'S VOICE: Open up, or we'll smash it in.

(THERE ARE SOME HEAVY BLOWS FROM OUTSIDE THE DOOR. IT RATTLES AND SHAKES AS THOUGH ABOUT TO GIVE WAY)

(POLLY INDICATING THE DOOR WHICH HAS BEGUN TO GIVE WAY)

POLLY: It's giving way, Doctor!

DOCTOR: Come on! Let's get out of here.

POLLY: No, not that way. That goes to the mine. Try this one.

AS DOC. MOVES, PAN R. TO KEYHOLE.

It's locked.
DOCTOR WHO:/ One of those should fit. Ah yes, this one.

(THE KEY TURNS IN THE LOCK AND THE HEAVY METAL DOOR IS OPENED BY THE DOCTOR)

POLLY: Quickly, Doctor.

28. 1 B 24

MS OFFICIA & DOOR.

inc. 2 GUARDS as they enter.

(THE BOTH HURRIEDLY GO THROUGH THE METAL DOOR AS THE GUARDS BREAK INTO THE ROOM)

(4 to C FAST)

(4 next)

28. 1 B 24 cont.

OFFICIA: Over there. Get hold of them before they do any damage.

PAN THEM R. AS THEY X TO DOOR.

(THE TWO GUARDS HURRY ACROSS TO WHERE THE METAL DOOR IS JUST CLOSING.

THEY TRY TO PUSH IT OPEN)

/1B. A1. 4C. F/R./

TAPE: PIPE ROOM ATMOS.

29. 4 C 24 / 9. INT. PIPE ROOM. NIGHT.
2-s.: DOC./POLLY.

(THIS IS A SMALL SECTION LIKE THE INTERIOR OF A SHIP.

30. 1 B 16 / IT IS A MASS OF PIPES AND AIR VENTS WHICH LEAD IN, INTER-CONNECT AND ... DISAPPEAR TOWARDS THE BACK OF THE SECTION.
2-s.: GUARDS.

POLLY IS HELPING THE DOCTOR TO TRY AND SHUT THE METAL DOOR WHILE THE DOCTOR IS ALSO TRYING TO PUT THE KEY IN THE LOCK)

31. 4 C 24 /
2-s.: A/B : DOC./POLLY.

32. 1 B 16 / DOCTOR WHO: Push, Polly. ...Push!/
A/B : 2-s.: GUARDS.

33. 4 C 24 / POLLY: I can't. I'll have to give in.
A/B : 2-s. DOC./POLLY.

DOCTOR WHO: No, Polly, no. I can nearly lock it. Come on Polly both together.

34. 1 B 16 /
A/B : 2-s.: GUARDS

(THEY MANAGE TO HOLD THE DOOR SHUT WHILE THE DOCTOR LOCKS IT)

35. 4 C 24 /
A/B : 2-s.: DOC./POLLY.

CRAB R HOLDING 2-s. as they move.

There we are!

POLLY: (APPREHENSIVELY) But where are we?

(1 to A)

(THEY BOTH TURN TO LOOK AT THEIR NEW SURROUNDINGS)

(3 next)

35. 4 C cont.

DOCTOR WHO: It looks rather like a cupboard with a lot of pipes.

POLLY: Where do they lead, Doctor?

(THE DOCTOR BEGINS TO EXAMINE THE PIPES, FOLLOWING THEM FROM THE DOOR A FEW STEPS TOWARDS A LITTLE ARCH.

HE BENDS DOWN TO PEER THROUGH THE ARCH. THE PIPES DISAPPEAR INTO THE GLOOM OF A LOW DOMED COMPANIONWAY.

POLLY JOINS HIM AND PEERS ANXIOUSLY INTO THE GLOOM)

DOCTOR WHO: Well, they must go somewhere. Let's find out.

POLLY: (APPREHENSIVELY) Doctor, I think they're the pipes that carry the poisonous gas! ...

DOCTOR WHO: Yes I think they are.

POLLY: Don't you think we'd better stay here?

DOCTOR WHO: (LOOKING ROUND) No, thanks. I don t want to spend the rest of my days with a lot of pipes.

POLLY: But Doctor...

DOCTOR WHO: (COMFORTINGLY) Come along. I'm sure there's no reason to be afraid....

(HE HAS A SECOND THOUGHT)

Or is there? An well, there's only one way to find out.

3A. B1 + Wind Machine

36. 3 A 35 / 10. INT. OLD SHAFT. NIGHT.
LS SHAFT
inc. JAMIE.

TAPE: OLD SHAFT ATMOS. GALE ABATING.

36. 3 A 35 cont.

2. [illegible] OLD SHAFT. NIGHT.

(JAMIE IS HURRYING DOWN THE SHAFT. HE STOPS, A LITTLE BREATHLESS, STANDS VERY STILL FOR A MOMENT, LISTENING. HE TURNS TO LOOK BACK.

NOTHING STIRS. THE WIND BEGINS TO DROP)

1A. A1.

37. 1 A 35 / 11. INT. PITHEAD. NIGHT.

TAPE: PITHEAD ATMOS.

GROUP SHOT. CRANED UP OVER GANTRY.

OFFICIA in f/g. GUARDS below in b/g.

(OFFICIA IS ADJUSTING THE VARIOUS DIALS)

OFFICIA: (TO GUARDS) There! That should do it. Let's hope it's not too late.

(HE PULLS A LEVER BESIDE HIM AND THE DIALS REGISTER)

B1. 2X

38. 2 X 35 / 12. INT. OLD SHAFT. NIGHT.

TAPE: OLD SHAFT ATMOS + GA

CU GRATING.

INC. JAMIE AS HE COMES THROUGH.

(JAMIE HEARS THE HISS OF GAS. HE TURNS AND HURRIES ON, PULLING ON HIS MASK. AFTER A FEW STEPS HE STOPS AND EXAMINES THE WALL.

(Pause next)

38. 2 X cont.

(1 to C)

THERE IS AN OLD & RUSTY GRATING AT THE END.

JAMIE BEGINS TO COUGH AGAIN. HE MAKES UP HIS MIND AND WRIGGLES THROUGH AND DROPS OUT OF SIGHT.)

LET HIM FALL FROM SHOT.

RECORDING PAUSE : REPO ARTIST (2 to C) (B to 2) (3 to B)

/2S. 3B. B2. 1C./St. Mic./

39. 2 C 24 / 13. INT. COLONY HALL & CUPBOARD.
CU FLOOR.

HOLD JAMIE AS HE DROPS INTO SHOT.

FOLLOW HIM OUT OF CUPBOARD AND PUSH IN TO CENTRAL CRACK IN DOOR.

(JAMIE DROPS DOWN INTO CUPBOARD. THE DOOR IS CLOSED BUT FROM THE OTHER SIDE CAN BE HEARD SINGING AND SHOUTING, STAMPING AND CLAPPING.

/B2/

CHEER LEADERS: (OOV)
SHOUTS AND CHEERS : Nos. 1 - 5.

40. 1 C 24 /
GROUP SHOT.

Cheerleader in R. f/g.

(INSIDE THE HALL THE COLONY CHEER LEADERS ARE BEING PUT THROUGH THEIR PACES.)

PUSH IN TO LOSE THE LEADER.

(6)
CHEERLEADERS: (SHOUTING AND SINGING) Cheers for the Colony. We're the gang that works the hardest. Obey Control. Ring the bell. /

41. 3 B 16
MCU LEADER.

(7)
LEADER: Rah, rah, rah. /

42. 1 C 24 /
GROUP SHOT.

(8) OTHERS: Rah, rah, rah. /

43. 3 B 16
MCU LEADER.

(9) LEADER: Work well. /

44. 1 C 24 /
GROUP SHOT A/B.

(10) OTHERS: Ring the bell.

44. 1 C 24 cont.

PULL OUT TO INC. LEADER R. f/g.

(THE CHEERLEADERS ALL THROW THEIR ARMS WIDE TO END UP ON A LOUD NOTE)

45. 3 B 16 MS LEADER.

LEADER: That's much better. But let's do it again. And don't forget our job is to inspire the others. Our brave workers who are doing a dangerous job. All right? What do you know.

46. 1 C 24 GROUP SHOT A/B. inc. Leader.

OTHERS: (1) (CHANTING) We all know Control is right.

47. 3 B 16 MS LEADER.

And we must obey.

LEADER: (CHANTING) (2) Let them know, let them know.

48. 1 C 24 GROUP SHOT A/B.

OTHERS: Let them know they're happy.

49. 3 B 16 MS LEADER.

LEADER: (3) Greet the morning with a shout.

50. 1 C 24 GROUP SHOT A/B.

OTHERS: (4) Everyone up, the sun is out.

51. 3 B 16 MS LEADER.

52. 1 C 24 GROUP SHOT : A/B.

LEADER: (5) Rah, rah, rah.

53. 3 B 16 MS LEADER.

ALL TOGETHER: Rah, rah, rah.

LEADER: That's great. That's beginning to sound like something. It still needs a bit of pace and I think that the girls....

54. 2 C 24 MS JAMIE. PUSH IN WITH HIM AS HE MOVES THRU' DOORS. INC. GROUP.

(THE CUPBOARD DOOR OPENS & JAMIE STEPS OUT.)

55. 3 B 16 MS LEADER.

56. 1 C 16 MS JAMIE.

LEADER: How did you get there?

57. 2 C 24 GROUP SHOT. INC. JAMIE in L. f/g.

(1 next)

57. 2 C 24 cont.

JAMIE: Well, I was just....
As a matter of fact.....

LEADER: Oh, I see. You're one of the dancers./

58. 1 C 16
MCU JAMIE.

JAMIE: One of the dancers? I'm afraid...../

59. 3 B 35
DEEP 3-s.:
JAMIE/GUARD/
LEADER.

(JAMIE BREAKS OFF AS HE SEES A GUARD HURRYING PAST. THE GUARD STOPS TO LOOK IN.)

60. 1 C 16
MCU JAMIE.

JAMIE (CONT): (QUICKLY TO LEADER) Well, yes, as a matter of fact, I am one of the dancers./

61. 2 C 16
MCU LEADER.

(1 next)

61. 2 C 16 cont.

LEADER: And you've got your dance ready?/

62. 1 C 16
MCU JAMIE.

JAMIE: My dance? Well, to tell you the truth../

63. 3 B 35
DEEP 3-s.:
JAMIE/GUARD/
LEADER.

(HE BREAKS OFF AGAIN AS HE SEES THE GUARD MOVING BACK ACROSS THE ENTRANCE AND STARING IN ONCE MORE)

(HURRIEDLY) Oh yes, I've got it.

LEADER: Go ahead. I'll see it now.

JAMIE: (TAKEN ABACK) You'll see it now?

LEADER: And don't forget you have to be very good to get into the Happy Colony Finals. We want something gay, cheerful.

JAMIE: (DAZED) Gay. Cheerful.

(HE IS THINKING FAST AS HE WATCHES THE COMING AND GOING OF THE GUARD WHO CAN BE SEEN MOMENTARILY IN THE HALL BEYOND)

LEADER: Have you any music?

JAMIE: I don't need it.

LEADER: All right. Go ahead. We'll pick up the rhythm and clap to it. All right.

JAMIE: All right.

(1 next)

63. 3 B 35 cont.

(JAMIE MOVES INTO THE MIDDLE OF THE HALL AND GLANCES TOWARDS THE ENTRANCE. THE GUARD HAS NOW DISAPPEARED)

LEADER: (CALLING) We haven't all day. Get on with it.

64. 1 C 24
High LS JAMIE.
CRANE DOWN TO INC. LEADERS IN BOTTOM.

JAMIE: Right./

(JAMIE GOES INTO WHAT IS IN FACT THE HIGHLAND FLING. THE LEADER AND CHEER LEADERS CLAP TO THE RHYTHM OF IT - AND PERHAPS IMPROVISE A TUNE - THE LEADER LOOKS ON APPROVINGLY.

65. 3 B 16
MS JAMIE.

DURING THE DANCE BEN APPEARS AT THE ENTRANCE. FOR A MOMENT HE WATCHES JAMIE WHO DOES NOT SEE HIM. THEN BEN SLIPS QUIETLY AWAY.

66. 1 C 24
W/A : JAMIE/ LEADERS A/B.

JAMIE USES THE DANCE AS A METHOD OF REACHING THE ENTRANCE AND LOOKING OUT. THE GUARD CANNOT BE SEEN BEYOND)

LEADER: (CALLING) That's very good. What do you call it?

JAMIE: (STILL DANCING) I call it a Highland Fling.

LEADER: Why do you call it a Highland Fling?

JAMIE: Because you finish the dance by flinging yourself out of the room.

(AT THIS POINT JAMIE HAS REACHED THE ENTRANCE AND LEAPS FROM SIGHT OUT OF THE ROOM)

LEADER: Very good.

(3 next)

66. 1 C 24 cont.

(THE LEADER AND THE OTHERS BREAK INTO A ROUND OF APPLAUSE)

CRANE DOWN AS BEN EXITS.

(THERE IS THE SOUND OF A SCUFFLE AND TWO GUARDS CAN BE SEEN HOLDING JAMIE. THEY DRAG HIM BACK INTO THE ROOM FOLLOWED BY OLA. OLA CONFRONTS THE LEADER)

INC. OLA & JAMIE R. b/g.

Silence!

OLA: /Where did this boy come from? (POINTS AT JAMIE)

LEADER: (NERVOUSLY) He's one of the dancers.

PUSH IN TO LOSE THE LEADER. INC. BEN C. b/g.

Nonsense

OLA: /He's the escaped stranger! (TURNS AND CALLS) You there! Identify him.

(BEN MOVES INTO HALL. HE LOOKS DAZED AS HE SEES JAMIE. HE IS A MAN TRYING TO WAKE OUT OF A DREAM - AND BEGINNING TO)

67. 3 B 16 MCU BEN. This is the man you reported?/

68. 1 6 24 3-s.: JAMIE/BEN/ OLA. BEN: (HESITATES) Yes./

JAMIE: Ben! You gave me away!

CRAB L. to hold BEN R. f/g. as OLA & party exit.

Tie him

OLA: / up. ! (TURNS TO LEADER) Send a message to the Pilot. Tell him the boy's found. Tell him it won't be long before we get our hands on his friends as well./

69. 3 B 16 MCU BEN (1 to D) (BEN IS TROUBLED)

FADE

FADE UP: /4C. F/R./ TAPE: PIPE ROOM ATMOS.

70. 4 6 24 / 14. INT. PIPE ROOM. NIGHT. CU PILLAR.

(Pause next)

70. 4 C 24 cont.

INC. DOC./ POLLY as they enter L. to R.

(POLLY & THE DOCTOR ARE MOVING CAUTIOUSLY.) SUDDENLY THE DOCTOR STOPS.)

(3 to C)
(2 to D)

DOCTOR: Listen. Voices.

POLLY: I don't hear anything.

PAN DOC. R. as he moves.

DOCTOR: Very faint. Stay here a moment Polly.

POLLY: No, don't leave me.

(FAINTLY, JUST AHEAD CAN BE HEARD THE CONTROLLER'S VOICE.)

/TAPE:/

CONTROL VOICE : RECORDED:
The search for the other strangers must be carried on.

POLLY: It's the Controller. The voice from behind the screen.

/TAPE/

CONTROL VOICE : RECORDED:
All guards are detailed to hunt for the Doctor and the girl. They must be taken dead or alive.

/CUT IN/ /SEE SHOT 71 P.23/

POLLY: (POINTING) Look. He must be there.

PUSH IN AS THEY MOVE & HOLD RUNGS OF LADDER AS THEY CLIMB OUT OF SHOT.

(VERY CAUTIOUSLY THEY MOVE FORWARD TOWARDS THE PORT-HOLE.)

RECORDING PAUSE : REPO ARTISTS. (4 to D)

4D. 1D. F/R.

15. INT. CONTROL ROOM. NIGHT.

TAPE: CONTROL ROOM ATMOS.

CUT IN FOR SHOT 70

71. 4 D 16
LOW MS : PORTHOLE.

POLLY: Look.
He must be there.

O.CHIMES/VOICE

72. 1 D 24
CU RUNGS.

TAPE: CHIMES

PULL OUT TO 2-s.: POLLY/DOC.

CRANE UP as they climb & inc. Porthole centre.

(4 to C)

CRANE DOWN holding rungs as they exit.

CONTROL VOICE : RECORDED: This is Control. The day shift is to begin work in the Emergency Gas Shaft. All pressures are to be maintained. The Colony cannot live without gas.

(THE MACRA TURNS INSTRUMENT. THERE IS A FAINT HISS OF GAS.)

TAPE: ESCAPE GAS HISS

POLLY: So that's where the gas goes.

DOCTOR: As I thought. These creatures would die without it.

POLLY: But how did they get there Doctor? They haven't always been in control, have they?

4C. F/R

73. 4 C 35
2-s.: POLLY/DOC.

16. INT. PIPE ROOM. NIGHT.

TAPE: PIPE ROOM ATMOS.

DOCTOR: I can only guess how they got there in the first place. They are like the germs in the human body. They have got into the body of this Colony, and now live as parasites.

(1 to A)

POLLY: You make it sound like a disease.

HOLD 2-s. as they move L.

DOCTOR: I think that's what they are.

(2 next)

73. 4 C 35 cont.

POLLY: But they're in the Control Room. That must be like getting into the brain.

DOCTOR: Very like.

POLLY: Be careful. They might hear you.

DOCTOR: One system provides them with a supply of the gas they nee need, and another system acts as an outflow.

POLLY: We'll have to bring the Pilot here, Doctor. We'll show him these creatures really exist.

PUSH IN TO ISOLATE DOC.

DOCTOR: Yes.... Yes.... It might work.

/2E.D. B2. 3C./

74. 2 D 24 / 17. INT. HALL. NIGHT.

2-s.: OLA/JAMIE.

INC. PILOT R. b/g. as he enters.

PULL BACK with PILOT & OLA.

OLA: Look at me when I tell you.

(THE PILOT ENTERS. BEN LOOKS ON. AS HE WATCHES HE BECOMES MORE LIKE HIMSELF.)

PILOT: Ola - where exactly did you catch him?

OLA: In here - in the hall.

PILOT: Ah, so he turned up on his own accord.

OLA: Well, yes. I suppose so, but he should never have been allowed to escape.

(3 next)

74. 2 D 24 cont.

PILOT: (COLDLY) Are you criticising Control?

OLA: (ANGRILY) I'm criticising the running of the pits.

PILOT: That is my job, Ola./

75. 3 C 16
MCU OLA.

(THE TWO MEN FACE ONE ANOTHER CHALLENGINGLY)

(2 to E fast)

(2 next)

75. 3 C 16 cont.

OLA: I know that. And if it were not for my guards, the stranger would still be a danger to all of us, I intend to report to Control. There is no discipline in the pits.

76. 2 E 16
MCU PILOT.

PILOT: (ANGRILY) That is not the only report Control will get.

77. 3 C 16
MCU OLA
(2 to D)

OLA: Ever since these strangers have arrived your authority in this Colony has gone to pieces. They come and go as they please and even now two of them are still missing.

78. 2 D 24
GROUP SHOT :
OLA/DOC./
POLLY/
PILOT.

(THEY ALL TURN AS THE DOCTOR'S ENGLISH VOICE CAN BE HEARD)

DOCTOR WHO: (AS HE ENTERS WITH POLLY) Good morning, good morning, good morning. So everyone is up bright and early and the last two strangers are not missing at all.

(THE PILOT AND OLA LOOK AT HIM BLANKLY.

THE DOCTOR APPEARS TO BE ENTIRELY AT EASE. HE LOOKS AT THEM REPROVINGLY)

Come along, now. We cannot have bad temper and differences of opinion in this happy type colony. Say you're sorry, Ola. Say you're sorry, Pilot.

79. 3 C 16
2-s.: JAMIE/
GUARD.

JAMIE: (APPALLED) Doctor! What have you come back here for? You've stepped into a trap.

INC. DOC.
L.
LOSE GUARD.

DOCTOR WHO: Ah! Jamie. It's nice to see you looking so well cared for. No, my boy, don't worry. I have merely dropped in to have a word with my old friend the Pilot. (TO BEN) Good morning, Ben. Feeling more like yourself, I hope?

INC. BEN
C. b/g.
as he enters.

BEN: Yes, Doc. I do. I ...

80. 2 D 24
2-s.:
OLA/PILOT.

And
PILOT: (TO OLA) / How is it your guards did not arrest these strangers?

(3 next)

80. 2 D 24 cont.

CLA: (TAKEN ABACK) I don't know ... I ...

INC. DOC./ POLLY centre.

(HE TURNS SHARPLY TO HIS GUARDS AND BARKS AN ORDER)

Put them under arrest.

PILOT: That is not necessary now.

DOCTOR WHO: Of course not. You can't arrest us if we give ourselves up. That's against the rules!

(THE PILOT IS PLEASED AT CLA'S EMBARRASSMENT)

PILOT: (TO DOCTOR) You wish to see me?

DOCTOR WHO: Yes. Urgently. Come with me.

CRAB L. QUICKLY TO INC. SCREEN.

(THE THEME TUNE PLAYS AT A FASTER TEMPO THAN USUAL, A JUMBLE OF SOUNDS, AND THE SCREEN LIGHTS UP. THE VOICE CAN BE HEARD A LITTLE URGENTLY)

/CHIMES I

Q./CHIMES/ B.P./ VOICE.

/TAPE:

CONTROL VOICE : RECORDED:

VOICE: This is Control. Everyone is to return to work immediately. This order includes all executives. It includes the Pilot. Everyone back to work immediately./

81. 3 C 16

3-s.: PILOT/POLLY/ DOC.

(2 to E)

PILOT: (TO DOCTOR) I have to go.

POLLY: Not yet! Listen to what the Doctor's got to tell you. They're only saying that because they know what we've found out./

82. 2 E 16

MCU SCREEN.

(SHE INDICATES CONTROL AS SHE SPEAKS)

/TAPE:

CONTROL VOICE : RECORDED:

VOICE: (AGITATED) At once! At once! That is an order./

83. 3 C 16

2-s.: PILOT/POLLY

(2 next)

83. 3 C 16 cont.

POLLY: Don't take any notice. That's not your Controller. Those are your enemies.

84. 2 E 16
MCU SCREEN.

CONTROL VOICE : RECORDED: /TAPE/
VOICE: (ALARMED) There must be no discussion with the strangers.

85. 3 C 16
2-s.: POLLY/JAMIE.

(POLLY TURNS TO SHOUT UP AT THE SCREEN)

POLLY: Why not?

JAMIE: (TO SCREEN) What are you afraid of?

86. 2 E 16
MCU SCREEN.

CONTROL VOICE : RECORDED: /TAPE/
VOICE: Arrest the strangers! That is an order. All the strangers!

87. 3 C 16
3-s.:
POLLY/BEN/JAMIE.

BEN: (HESITATES) Funny ... That doesn't sound like a man in control.

/CHIMES OUT/

(THE PICTURE FADES.

THE PILOT STANDS UNCERTAIN, A LITTLE DAZED. HE TURNS TO THE DOCTOR)

88. 2 E 24
2-s.:
DOC./PILOT.

PILOT: What did you want to tell me?

(OLA PUSHES FORWARD ANGRILY)

OLA: You heard Control!

(HE TURNS AND CALLS TO HIS GUARD AS HE POINTS AT THE DOCTOR)

Guards take them all away.

PILOT: I am still the Pilot here! You take orders from me. Get back to your duties.

(OLA MOVES OFF, CALLING TO HIS GUARD)

(3 next)

88. 2 E 24 cont.

OLA: Contact Control immediately. Report the Pilot.

(DOCTOR WHO TURNS TO THE PILOT)

DOCTOR WHO: That was a very brave thing to do. Pilot.

PILOT: Or very foolish. What is it you want to tell me?

DOCTOR WHO: Come with me.

(THE PILOT FOLLOWS THE DOCTOR OUT)

PILOT: The rest of you remain here.

(THERE IS AN AIR OF APPREHENSION)

LEADER: He disobeyed Control. The Pilot will be arrested!

89. 3 C 16
2-s.:
JAMIE/POLLY.

(POLLY CROSSES TO JAMIE)

POLLY: . . . Anything may happen. Now Jamie we'd better be ready to run for it.

JAMIE: We can't leave the Doctor.

POLLY: He'll be back soon. And Ben's all right now.

JAMIE: More like the old Ben, I must admit. But ye canna trust him yet.

Tighten shot.

(THEY TURN TO WHERE BEN WAS. HE IS NO LONGER THERE)

Hey! Where's he gone.

1A. A1

90. 1 A 35
CU BEN'S HANDS on rungs.

18. INT. PITHEAD. NIGHT.

TAPE: PITHEAD ATMOS.

(4 next)

90. 1 A 35 cont.

(BEN IS WATCHING FROM THE COVER OF THE BATTERY OF INSTRUMENTS. THE DOCTOR AND PILOT ARE CROSSING FROM THE ENTRANCE TO THE METAL DOOR WHICH THE DOCTOR OPENS. BEN REMAINS OUT OF SIGHT)

CRANE UP & EASE OUT TO INC. BEN : W/A PITHEAD IN B/G.

INC. PILOT/ DOC. AS THEY ENTER.

PILOT: (LOOKING IN) But this is forbidden territory.

DOCTOR WHO: I'm not surprised. And you'll soon see why.

INC. OFFICIA

(THE PILOT IS ABOUT TO GO IN.

OFFICIA COMES RUNNING IN)

OFFICIA: (EXCITEDLY) Stop! You're breaking the law.

DOCTOR WHO: (TO OFFICIA) Bad laws were made to be broken. This way.

(THE PILOT AND DOCTOR GO IN, CLOSING THE METAL DOOR BEHIND THEM. OLA APPEARS FROM THE ENTRANCE. OFFICIA TURNS TO HIM IN DISMAY)

PAN OFFICIA L. & INC. OLA AS THEY MEET UNDER SCREEN.

OFFICIA: That's happened to the Pilot, Ola? The strangers have changed him.

OLA: He is a traitor.

Q. CHIMES/ B.P./VOICE (THE SCREEN LIGHTS UP)

TAPE: CHIMES IN

VOICE: The Pilot has no more authority. Ola is in command.

(4 next)

90. 1 A 35 cont.

(FROM COVER BEN LISTENS AND WATCHES. HE PUTS HIS HAND TO HIS HEAD. HE SHAKES HIS HEAD RAPIDLY AS THOUGH CLEARING HIS BRAIN)

4C. F/R

TAPE: PIPE ROOM ATMOS.

91. 4 C 24 19. INT. PIPE ROOM. NIGHT

2-s.: DOC./PILOT.

(THE DOCTOR IS SHOWING THE PILOT THE WAY ALONG THE COMPANIONWAY)

PILOT: I don't know why I trust you, Doctor.

CRAB R. AS THEY MOVE.

DOCTOR WHO: Perhaps I've got an honest face?

Q.VOICE (FAINTLY THE VOICE CAN BE HEARD AHEAD OF THEM)

CONTROL VOICE : RECORDED: TAPE:

VOICE: The Pilot is to be arrested. This is a happy colony. All must obey.

PILOT: Did you hear that?

DOCTOR WHO: Don't give up now. Follow me, it's just up here.

PAN THEM R. AS THEY BEGIN TO MOVE.

(HE INDICATES THE PORTHOLE AHEAD OF THEM)

(THE PILOT CAUTIOUSLY PEERS THROUGH THE PORTHOLE WINDOW)

RECORDING PAUSE : REPO ARTISTS (1 to D)

/1D. F/R/ TAPE: CONTROL ROOM ATMOS.

92. 1 D 35 /20. INT. CONTROL ROOM. NIGHT.
CU HANDS ON RUNGS.

/Q. VOICE/

CRANE UP & WIDEN TO INC. DOC./PILOT.

CONTROL VOICE : RECORDED: /TAPE:/
VOICE: All guards to report at the pithead. They are to take orders from Ola. Is this understood?

(THE PIANOLA STOPS) /CHIMES OUT/

DOCTOR WHO: (A WHISPER) There they are, Pilot./ That's the Macra! What it's taken over your colony. You have not been in touch with your Controller, but with these! They have used the colony for their own ends, destroying you to live themselves.

(THE PILOT LOOKS THROUGH THE PORTHOLE WITH HORROR)

PILOT: Horrible! We must destroy them. We must kill them!

(THE INSECT MAN TURNS AND STARES AT THE PORTHOLE. FOR A MOMENT THE CREATURE CLEARLY SEES THE PILOT. THEN IT TURNS AND IN AGITATED FASHION MANIPULATES THE INSTRUMENT BEFORE IT. THE PIANOLA MACHINE BEGINS TO OPERATE) /CHIMES IN

/Q. VOICE/

LOSE DOC./ PILOT. as they exit.

CONTROL VOICE : RECORDED: /TAPE:/
VOICE: They are here! The Pilot and the Stranger! In forbidden territory. They must be destroyed.

(THE DOCTOR GRABS THE PILOT BY THE ARM)

DOCTOR WHO: Come on.

RECORDING PAUSE : REPO ARTISTS (1 to A)

/4C. F/R/

TAPE: PIPE ROOM ATMOS.

93. 4 C 24 /21. INT. PIPE ROOM. NIGHT.
2-s.:
PILOT/DOC.

(THE PILOT SEEMS DAZED)

PILOT: What are they? Monstrous forms of bacteria? Insects? What?

DOCTOR: I don't know, Pilot. But you must fight them.

PILOT: How?

DOCTOR: Take full command.

PILOT: Defy Control?

DOCTOR: You see what Control really is.

PUSH IN TO ISOLATE PILOT.

PILOT: Yes... We must fight.

/1A.B. A1. 3D./

TAPE: PITHEAD ATMOS.

94. 1 A 35 /22. INT. PITHEAD. NIGHT.
MS TOP RUNG of gantry ladder. 1 Guard Xs. CRAB L. & CRANE UP with OLA to form Deep Shot: GUARD/OLA in L. f/g. door b/g.

(OLA AND HIS GUARDS ARE STANDING WAITING FOR THE PILOT WITH THEIR GUNS POINTING AT THEM.)

95. 3 D 24 /
MS GUARD.

96. 1 A 35 /
A/B : DEEP SHOT.

97. 3 D 24 /
MCU PILOT/DOC. as they enter.

98. 1 A 24 /OLA: We have been waiting for you.
W/A : A/B : inc. PILOT/DOC.

98. 1 A cont.

PILOT: Ola, the Colony is in the hands of grotesque insects.

OLA: So you've been seeing things.

PILOT: They are there. Macra.

OLA: You know what happens to people who say that?
Now we can deal with you all together./

99. 3 D 35

GROUP SHOT:
POLLY/JAMIE/
PILOT/
DOC.

POLLY: Did the Pilot see them?

(1 to B) PILOT: I saw the Macra.

/Q.CHIMES/
B.P./VOICE/

/CHIMES IN/
/TAPE/

CONTROL VOICE : RECORDED:
It is forbidden to say that.
Don't let him say that he has seen the Macra.

INC.
SCREEN
C. b/g.

PILOT: I saw you! You are the Macra.

CONTROL VOICE : RECORDED: /TAPE/
Silence! Silence the three strangers! That is an order.

OLA: What do we do with them?

CRAB R
as they
all move.

CONTROL VOICE : RECORDED: /TAPE/
Return them to the pipe room.
The three strangers and the Pilot.
They are to be locked in. And you will not let them out.

OLA: In there, all of you.

(1 next)

99. 3 D 35 cont.

POLLY: (ALARMED) Doctor!

OLA: Get in. Obey Control.

(THE GUARDS ARE FORCING THEM INTO THE TIPE ROOM)

POLLY: But Doctor, the Macra.

(THE DOCTOR TRIES TO COMFORT POLLY)

JAMIE: You'll be all right, Polly. We'll look after you.

POLLY: I won't go!

OLA: Get her in.

(THE GUARDS ROUGHLY TUMBLE POLLY THROUGH THE DOOR)

JAMIE: (ANGRILY) Keep your hands off her.

(JAMIE ATTEMPTS TO GO TO POLLY'S ASSISTANCE. THE GUARD JABS HIS GUN INTO JAMIE'S SIDE)

OLA: Get in.

(DOCTOR WHO, AS JAMIE IS ABOUT TO RESIST:)

PAN R. as PILOT/ DOC. enter.

DOCTOR WHO: No There is nothing we can do ... At the moment.

PAN AS OLA MOVES TO INC. SCREEN C. b/g.

(OLA AND THE GUARDS PUSH THE DOCTOR THROUGH THE DOOR AND SHUT IT BEHIND THEM)

Q.VOICE

TAPE:

CONTROL VOICE : RECORDED:
VOICE: You have done well, Ola.

OLA: What instructions, Control?

(1 next)

TAPE

99. 3 D cont.

TAPE

CONTROL VOICE : RECORDED:
VOICE: (FROM SCREEN) Clear the building. Guards and workers are to return to the hall for music.

100. 1 B 24
MS SCREEN.

PUSH IN TO BCU

OLA: We obey Control.

TAPE:

CONTROL VOICE : RECORDED:
VOICE: (FROM SCREEN) It will take precisely four minutes. And then it will be safe for everyone to return to work. Four minutes.

4C. F/R

101. 4 C 24 / 23. INT. PIP ROOM. NIGHT
BCU POLLY.

TAPE: PIPE ROOM ATMOS.

CRAB R. AS SHE TURNS : REVEAL OTHERS BEHIND.

POLLY:(ALARMED) Why four minutes?

JAMIE: What can they do in that time?

DOCTOR WHO: (CAUTIOUSLY LOOKING AROUND) We must be ready for anything.

PUSH IN ON DOC./ PILOT

(HE LIFTS UP HIS HAND FOR SILENCE. FROM SOMEWHERE CLOSE BY CAN BE HEARD THE FAMILIAR NOISE OF ESCAPING GAS)

TAPE/ GAS HISS

JAMIE: That's the gas. It's coming in here.

(1 to E)

DOCTOR WHO: (TO PILOT) Do you know where it can be coming from, Pilot?

PILOT: No. I have never been here before.

(3 next)

(DOCTOR WHO LOOKS AROUND)

101. 4 C cont.

LOSE PILOT

DOCTOR: There must be a hidden gas jet.

(THE VOICE SPEAKS FROM WITHIN THE ROOM.)

TAPE

CONTROL VOICE : RECORDED: You will not be able to find it. You cannot stop it.

INC. JAMIE R.

PAN DOC. L. TO INC. POLLY ON HIS L.

DOCTOR: Look for that gas jet.

POLLY: I can't go on, Doctor.

DOCTOR: Cover your face with that.

(HE SHIPS A HANDKERCHIEF FROM OUT OF HIS POCKET & TIES IT LIKE A MASK.)

PUSH IN ON DOC. LOSING POLLY.

INC. JAMIE R.

JAMIE: It's coming from here, Doctor.

CRAB R. AS THEY MOVE.

(THE DOCTOR HURRIEDLY TAKES OFF HIS JACKET AND DRAPES IT. THE HISS OF GAS GOES ON.)

DOCTOR: You're right! We'll screen it.

PILOT: It is coming from over here as well.

TAPE

CONTROL VOICE : RECORDED: You are unable to stop it. But it will not last long. Only for four minutes. By that time you will be completely helpless. Not quite dead but helpless.

(3 next)

101. 4 C cont.

POLLY: Let us out.

CRAB L.
WITH DOC.
to INC.
POLLY.

A1. 3D.

102. 3 D 24 / 24. INT. PITHEAD. NIGHT / TAPE: PITHEAD ATMOS.
MCU BEN.

(THE ROOM APPEARS EMPTY. THE HANDLING CAN BE HEARD ON THE INSIDE OF THE DOOR AND THEN BEN MOVES CAUTIOUSLY INTO SHOT ALONGSIDE THE DOOR. HE LOOKS ROUND, THEN SIDLES CLOSER TO THE DOOR)

BEN: Hullo in there.

POLLY: (OOV) (CALLING) Who is it?

BEN: Ben.

4C. F/R.

103. 4 C / 25. INT. PIPE ROOM. NIGHT / TAPE: PIPE ROOM ATMOS.
2-s.:
POLLY/DOC.

(DOCTOR MOVES QUICKLY TO THE DOOR)

DOCTOR WHO: Are you all right again, Ben?

BEN: (OOV) (CALLING) Can you open the door from your side?

DOCTOR: No.

A1. 3D.

104. 3 D 24 / 26. INT. PITHEAD. NIGHT / TAPE: PITHEAD ATMOS.
MCU BEN.

(4 next)

104. 3 D 24 cont.

(BEN EXAMINES THE DOOR HURRIEDLY)

BEN: It's locked. There isn't a key.

4C. F/R.

105. 4 C 24 / 27. INT. PIPE ROOM. NIGHT

TAPE: PIPE ROOM ATMOS.

2-s.: POLLY/DOC. A/B.

DOCTOR WHO: (URGENTLY) Ben, there's no time to lose. It's up to you.

BEN: (OOV) Go ahead, Doc. What can I do.

DOCTOR WHO: Go to the Control Desk. You'll see a couple of switches, one marked Outflow and the other marked Inflow.

A1. 3D.

106. 3 D 24 / 28. INT. PITHEAD. NIGHT

TAPE: PITHEAD ATMOS

BEN.

CRAB & PAN L. as BEN moves.

BEN: Hold on.

(HE CROSSES HURRIEDLY TO THE DESK.

Frame screen in b/g.

CHIMES/ Q.B.P./ VOICE

THE SCREEN LIGHS UP, THE THEME MUSIC IS J NGLED)

TAPE

CONTROL VOICE : RECORDED:

VOICE: (HIGH-PITCHED). The other stranger has recovered. He is now dangerous. He will no longer obey Control.

RECORDING PAUSE : SWITCH B.P. SLIDE TO COLONY HALL SET.

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107. 2 E 35 / 29. INT. COLONY HALL. NIGHT. TAPE ONLY

W/A : HALL/ SCREEN.

(THE HALL IS EMPTY : DESOLATE. THE CONTROL VOICE SCREAMS OUT.)

Q.VOICE

CONTROL VOICE RECORDED: The fourth stranger is trying to help his friends. He is no longer one of us. He must be stopped at once!

A1. 3D.

108. 3 D 24 / 30. INT. PITHEAD. NIGHT. TAPE: PITHEAD ATMOS.

CU SWITCHES.

PULL BACK TO INC. BEN.

(BEN IS HURRIEDLY EXAMINING THE INSTRUMENTS. HE CALLS TOWARDS THE METAL DOOR.)

(4 next)

108. 3 D cont.

BEN: I've got them. Two switches. What next?

/4C. F/R./

109. 4 C 24 /31. INT. PIPE ROOM. NIGHT /TAPE: PIPE ROOM ATMOS./

3-s.:
DOC./POLLY/
JAMIE.

DOCTOR WHO: (CALLING) Good. See a lever in front of them?

BEN'S VOICE: (CALLING) Right first time. /A1/

/Q.VOICE/ CONTROL VOICE : RECORDED: /TAPE:/

VOICE: (WILDLY) It is forbidden to touch that instrument. You must not obey the Doctor. He will kill us all. He intends to create an explosion.

/A1. 3D./

110. 3 D 24 /32. INT. PITHEAD. NIGHT /TAPE: PITHEAD ATMOS/

MWA
PITHEAD.

inc. BEN/
SCREEN.

(THE VOICE SPEAKS FROM THE SCREEN)

/Q.VOICE/ CONTROL VOICE : RECORDED: /TAPE:/

VOICE: Come away from those instruments. You will destroy the Colony.

(BEN TURNS AND GLARES IRREVERENTIY AT THE SCREEN)

BEN: Oh, shut up. will you.

(HE SHOUTS ACROSS TOWARDS THE METAL DOOR)

Okay, Doctor, fire away.

/Q.VOICE/ CONTROL VOICE : RECORDED: /TAPE/

VOICE: (HIGH PITCH) Guards! Stop the strangers!

/4C. F/R./

111. 4 C 24 /33. INT.PIPE ROOM. NIGHT. /TAPE: PIPE ROOM ATMOS. + M.38 REPEAT M.37. Angry Macra/

2-s.:
POLLY/DOC.
A/B.

(3 next)

111. 4 C cont.

DOCTOR: Listen, Ben. Switch on both inflow and outflow.

Q.VOICE

TAPE:

CONTROL VOICE : RECORDED: No. Stop! The pressure will be unbearable for a ll. For human beings as well.

DOCTOR: (CALLING) Switch on, Ben. Then stand by to pull the lever.

Q.VOICE CONTROL VOICE : RECORDED: TAPE:
You are to give no such orders.

A1. 3L.

TAPE: PITHEAD ATMOS.

112. 3 D 24 /34. INT. PITHEAD. NIGHT.

A/B :
MWA PITHEAD.

BEN/SCREEN.

BEN: Outflow on. Inflow on. (HE CALLS) Right, Doc. Ready with the lever.

INC. OLA & GUARDS AS THEY ENTER.

(BEN GRIPS THE LEVER. OLA AND THE GUARDS BURST IN.)

4C. F/R.

TAPE: PIPE ROOM ATMOS. + M.39 : Angry Macra 15"

113. 4 C 24 /35. INT. PIPE ROOM. NIGHT.

A/B :
2-s.:
POLLY/DOG.

DOCTOR: Throw the lever directly away from you. Now.

Q. VOICE

TAPE:

CONTROL VOICE : RECORDED: No, No! Don't let him!

A1. 3D.

TAPE: PITHEAD ATMOS.

114. 3 D 24 /36. INT. PITHEAD. NIGHT.

A/B :
MWA PITHEAD.

(BEN THROWS THE LEVER AS OLA RUSHES TO STOP HIM.

TAPE: GIANT EXPLOSION

(1 next)

114. 3 D cont.

DEFOCUS B.P.

THERE IS A GIANT EXPLOSION. THE PICTURE OF THE CONTROLLER IS DEFOCUSED.)

TAPE: M.12A. STING?

MIX:

2C.E. B22 1.E.C.

115 1 E 35 H/A : BAND.

37. INT. COLONY HALL. DAY.

TAPE:/ M.41 : REEEAT M.1. BAND.

TRACK BACK TO POS. C. HOLDING W/A.

(THE BAND IS MARCHING AND PLAYING.)

116. 2 E DETAIL ON BAND.

117. 1 C 35 W/A : BAND.

118. 2 E PUSH THRU' BAND TO MS PILOT : CROWD L. & R. f/g.

PILOT: My first duty is to thank the strangers for they have saved our Colony. A dance festival will be held each year in memory of them. The winners will hold the Strangers Trophy.

INC. JAMIE/ POLLY/ BEN.

BEN: Where's the old Doc?

JAMIE: He's playing his pipe over there.

BEN: Quickly. I've got a tip off you'll want to hear.

PAN THEM L. TO INC. DOC./ GIRLS.

DOCTOR: Relax. Relax! As they say here -
'More haste more waste,
Leisure is for you to taste."

118. 2 E cont.

BEN: Relax? Wait till you hear what they're going to do with you, Doc!

DOCTOR: Me?

BEN: Yes. I've just heard it on the grapevine. We're going to be co-opted as members of the Colony. You're going to be the next Pilot!

DOCTOR: Not that! They can't make a governor out of me. I'm getting out of here.

BEN: Yeh. But how?

DOCTOR: There's only one way. Let's take a tip from Jamie and give them the old dance routine./

119. 1 C 24
GROUP SHOT:
DOC./PARTY.

(2 to C FAST) CRANE UP & OUT AS THEY DANCE.

INC. CROWD IN F/G.

120. 2 C 24 /
INTERIOR CUPBOARD.

121. 1 C 24 /
GROUP SHOT :
CROWD.

MIX : CAPTION SCANNER:

ROLLER CAPTION:

/F/U CLOSING MUSIC (R.Grainer)/

Dr. Who
PATRICK TROUGHTON

Jamie
FRAZER HINES

Officia
JOHN HARVEY

Polly
ANNEKE WILLS

/STANDBY T/K 1/

ROLLER CAPTION (CONT):

Controller
GRAHAM LEAMAN

Ola
GERTAN KLAUBER

Guards
JOHN CAESAR
STEVE EMERSON
DANNY RAE

Cheerleaders
ROGER JEROME
TERRY WRIGHT
RALPH CARRIGAN

Sunnaa
JANE ENSHAWE

Chicki
KAROL KEYES

Ben
MICHAEL CRAZE

Pilot
PETER JEFFREY

Drum Majorette
MAUREEN LANE

Control Voice
DENIS GOACHER

Macra Operator
ROBERT JEWELL

Music composed by
DUDLEY SIMPSON

Title music by
RON GRAINER
and the BBC Radiophonic Workshop

Story Editor
GERRY DAVIS

Costumes
VANESSA CLARKE
Make-up
GILLIAN JAMES

Lighting
FRANK CRESSWELL
Sound
GORDON MACKIE

Designer
KENNETH SHARP

/RUN T/K 1/

MIX : SLIDE:

Producer
INNES LLOYD

MIX : SLIDE:

Directed by
JOHN DAVIES
BBC tv.

/FADE MUSIC/

MIX:

TELECINE SEQ. B: 1'00"

/S.O.F./

MONTAGE : "THE FACELESS ONES"

S/I CAPTION:

Next Week
THE FACELESS ONES.